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a composer's power) at once exemplifies the solidity of the young composer's thought and acquirement. The time changed from two-four to common, a fragment of the principal subject is treated in a series of sequences full of vigour, and carried on at some length with unflagging interest. Various tentative indications of the first subject lead to its entire resumption in the original tempo and key, according to the classical laws of form, the episode also recurring with the same prescribed regularity. A change again to common time, with a short series of sequences on a pedal bass, followed by some brilliant passage writing, gradually subsides into a *diminuendo* and *pianissimo*, terminating with a few reiterated octaves *alissimo*, for the right hand alone. This movement, however, full of power and interest as it is, is surpassed by the *Scherzo* (in B flat minor) which follows; a happy specimen of that form of which Mendelssohn has left so many admirable examples bearing the distinct impress of his individuality. This *Scherzo* is characterized by lightness and delicacy, and that sportive and fanciful yet refined humour which Mendelssohn and Beethoven, above all other composers, have infused into this feature of their instrumental works. In this *Scherzo*, as in other instances, we can trace evidence of Mendelssohn's love for the grand old musical classics in one of those slight passing reflections such as are to be found alike in the works of the greatest poets and composers; proving the rich and high source of their early studies. A few notes at the commencement of the second part of the *Scherzo* referred to at once suggest Handel's song of Polyphemus "O ruddier than the cherry." On this slightest of hints Mendelssohn bases a series of imitative passages interspersed with the original theme of the *Scherzo*, alternated and varied with the facility of genius and science, never losing sight of the prevailing character of playfulness and humour; altogether forming a combination of masterly power and sustained interest. The slow movement, an *Andante quasi Allegretto* (in E major), with somewhat of the graceful flow of the Mermaid's song in Weber's *Oberon*, has less marked character or power than any other portion of the Sonata. It leads, by a sudden transition, to the finale in the original key of the Sonata, introduced by some preludial passages in free fantasia style, including some slight passing reminiscences of the first movement, and merging into an *Allegro Moderato*, full of brilliancy and impulse notwithstanding the qualified tempo indicated. We have here all the joyous animation of Weber's most sparkling style, with a continuous series of elaborate *bravura* passages, chiefly for the right hand, relieved by one or two charming cantabile phrases; and a recurrence, by way of episode, to a portion of the *Scherzo*—reverting to the original *motivo* of the finale, and terminating with some brilliant arpeggios, diminishing in force and closing with a few single notes for the right hand *pianissimo*, somewhat after the manner of the first movement. Apart from its intrinsic interest and beauty, this finale will be found invaluable as a study for brilliant *bravura* playing, especially in arpeggio passages.

"*Oh that men would praise the Lord.*" Anthem composed by R. Bartholomew.

Mr. Bartholomew exhibits in this Anthem a nice feeling for melody; and, as a rule, his harmonies are appropriate and flowing. The accompaniments also (to the solos at least) are free and modern in feeling. In all these matters Mr. Bartholomew may be congratulated. But as we still continue to glance at the work, the fact strikes us that there is a decided want of continuity; that four movements in as many pages may produce a certain balance between movement and page, but is hardly likely to conduce to the proper development of any individual movement. To speak more in detail. The first chorus, "Oh that men would praise the Lord," opens with much spirit, and is, with the exception of one trifling and old fashioned point of imitation, in simple counterpoint throughout. The second movement follows rather awkwardly (D minor after G major), and consists of a choral recitative for basses to

the words "They that go down to the sea in ships." In the endeavour to give some colour to the words, the voices drop an octave on the word "down," and afterwards descend to double D on the word "deep." Finally, the highest note in the recitation is given to the word "up" in the phrase "which lifteth *up* the waves thereof." This, we would beg to say, is colouring the letter, not the spirit of the words, and although it may be contended the early writers of Church Music fell frequently into this error, still it is none the less an error, and as such should be carefully avoided. A moving bass of an inefficient character is introduced near the end of this movement, and brings it to an unsatisfactory conclusion. The following solo for a treble or tenor voice begins in the same key in which the previous one concluded, and is carried on without any reference to the accepted laws of construction; phrase follows phrase without the slightest connection; and whereas any of the phrases might as well have commenced the solo, almost any could equally well have terminated it. The fourth movement, twelve bars in all, is hardly of sufficient length to call for any remark. The last chorus is to our thinking the best number in the Anthem; and had the composer been a little more careful in his harmonies this chorus would have been most creditable. There are consecutive perfect fifths between the alto and tenor parts, page 5, bar 4; and a false relation between bass and alto, page 6, bar 2. We have devoted some space to the consideration of this Anthem for more reasons than one. First, because there is much that is good in intention in it; secondly, because we are constantly receiving compositions which, though good in intention, are bad in execution, and we think it would be doing young composers a service to point out distinctly the utter worthlessness of music, however charming in conception, if it be badly constructed and ungrammatically expressed.

"*He was despised and rejected.*" Anthem composed by P. H. Diemer, Organist of Holy Trinity Church, Bedford.

This little Anthem is very much to our mind; there is a quiet and appropriate realization of these solemn words, and at the same time an absence of maudlin sentimentalism not always to be observed in the treatment of this and similar subjects. We must also speak in strong approval of the flow and continuity observable in both melody and harmonies, and in particular of the repetition of a phrase with a difference of accent, page 2 bar 7, which is most charming and musicianly. Mr. Diemer has written a good, easy, and effective little Anthem, and we beg to commend this fact to the notice of those "in choirs and places where they sing."

"*Thou wilt keep him in perfect peace.*" Anthem composed by C. S. Jekyll, organist of St. George's, Hanover-Square.

It is gratifying to find, day by day, fresh proofs of the vigour with which the yoke placed by the lovers of old Church music, upon the necks of the rising generation, is being thrown off. A few years ago the common advice given to a young composer was, "Imitate as closely as you can, the writings of Tallis, Tye, Byrde, and Gibbons, and on no account give your own inspiration the slightest play; as soon as any real feeling is introduced in a composition it ceases to be Church music." Mr. Jekyll has evidently not received this precious advice, or having received it, has wisely thrown it aside. The Anthem now before us is as unlike a 17th century Anthem as can well be. The opening movement is a smoothly written chorus (*piano*), with some capital part-writing, and occasional instances of imitation of a flowing and effective kind, leading to a *verse* (Adagio), "Thy dead men shall live," in F sharp major, containing some rather startling progressions, together with a Reed (obligato) accompaniment, which is both original and effective; this leads somewhat clumsily to the last chorus in D major, "Arise and sing, ye that dwell in dust," a most brilliant and vigorous composition; a worthy conclusion to an exceedingly fine Anthem.